



Current Exhibitions

Cover: Head of a Young Man Wearing a Hat from 1503 is one of 27 drawings by Raphael in *Raphael and His Age* (black chalk heightened with white, Palais des Beaux-Arts, Lille).

Kenkō Shōkei's 500-year-old album leaf *View of Xiao Xiang* is currently on view through mid-November in gallery 120 of the lower Asian galleries. The scene is from the famous theme of "Eight Views of the Xiao-Xiang River." Other works with the same subject include a handscroll in this gallery, as well as other paintings in the Japanese screen room nearby. This particular view is known as "Returning Sail off Distant Shore" (Japan, Muromachi period, 1392–1573, ink and light color on paper, Bequest of Mrs. A. Dean Perry 1997.113).



Into the Light: The Projected Image in American Art 1964–1977

North Exhibition Gallery, through September 8
Classic works from an era of radical experiment

House Hunting: Photographs by Todd Hido

Gallery 105, through September 25
Haunting images suggest presence and absence

Battle of the Nudes: Pollaiuolo's Renaissance Masterpiece

South Galleries, through October 27
Printmaking history and mastery of the human figure in Renaissance art

Raphael and His Age: Drawings from the Palais des Beaux-Arts, Lille

Galleries 216 and 217, through November 3
Twenty-seven drawings by the Renaissance master, as well as works by Botticelli, Filippino Lippi, and Fra Bartolomeo

Elizabeth Catlett: Prints and Sculpture

Galleries 241 and 242, September 15, 2002–January 5, 2003
Emotional depth and the quest for social justice in six decades of work by an important African American artist

Looking at Children

Galleries 103 and 104, through December 4
The world of children, in photographs from the permanent collection

From the Director

Dear Members,

Over the summer, we completed the final phase of the three-year 1916 building restoration project, beginning with a twilight lighting ceremony on May 30. The museum and its public are grateful to the HRH Family Foundations, The Kelvin and Eleanor Smith Foundation, and the State of Ohio for their major support of this project, as well as to The Sears-Swetland Family Foundation and Mr. and Mrs. Quentin Alexander. Rodin's *Thinker* has retaken its familiar perch in front of the building on a new pedestal. A vandal's bomb damaged the *Thinker* in 1970. Except for a brief time after that sad assault, Cleveland's *Thinker* has overlooked the Fine Arts Garden for more than 80 years.

While some elements of the 1916 building exterior have been restored to their original glory, others are now better than they ever were. The entire south terrace was completely disassembled and reconstructed over a new drainage system, guaranteeing that the brilliantly restored marble steps, balustrades, and paving will weather the challenges of Cleveland's seasonal cycles. The new lighting scheme causes the building to glow beautifully in the evening sky, with a gorgeous reflection in the lagoon. And last, but not least, the grounds immediately surrounding the museum now enjoy the first comprehensively designed landscape plan in the museum's history, complete with elegant ramps and gentle grades to ensure all our visitors full accessibility to the museum grounds and Fine Arts Garden. Come and enjoy these lovely gardens.

The south facade, seen in new light this summer over the lagoon.

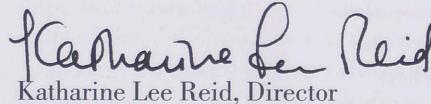
The fall begins on a strong Italian Renaissance note with *Raphael and His Age*, gathering drawings from the Palais des Beaux-Arts in Lille, France, and *Battle of the Nudes*, an in-depth look at our Renaissance master print by Pollaiuolo. These exhibitions present a unique and intimate view into masterpieces of the period. On the 15th, Elizabeth Catlett's drawings, prints, and sculptures offer insight into one of America's great African American artists.

September is also the month of the annual Chalk Festival. This year's event is the weekend of the 14th and 15th. I urge you to attend—either to participate or simply to marvel at the transformation of the pavement underfoot into a world of colorful imagery.

Subscriptions to the VIVA! performing arts series and the Gala series of classical concerts are available to members. Get yours now to assure the best seats all season to these acclaimed concerts.

Finally, I remind you that *Into the Light* closes Sunday, September 8. If you have been away for the summer, I strongly suggest that you make a special effort to see this unique exhibition, the likes of which one does not often have the opportunity to experience.

Sincerely,



Katharine Lee Reid, Director





Raphael and His Age: Drawings from the Palais des Beaux-Arts, Lille
Through November 3

Although the final painted work to which this drawing from 1510 relates shows an idealized young god, the drawing—Seated Male Nude Playing a Lira da Braccio, for Apollo in the “Parnassus”—reflects the real human anatomy of the model who sat for it (pen and ink over graphite, Palais des Beaux-Arts, Lille).

A Renaissance Master

The exhibition *Raphael and His Age: Drawings from the Palais des Beaux-Arts, Lille* offers Clevelanders a rare opportunity to see a group of works by one of the greatest artists of the Western tradition, Raphael Sanzio (1483–1520). Though not well known in this country, the Lille Museum is one of the finest in France; this exhibition is the result of a collaboration sponsored by FRAME (French Regional American Museum Exchange), an organization of nine French and nine American museums that develop joint projects and programs.

The importance of Lille’s drawing collection stems from the generosity of one of its native sons, the neoclassical painter Jean-Baptiste Wicar (1762–1834). A pupil of Jacques-Louis David, Wicar spent much of his life in Italy and put together an important collection of Italian drawings,

rich in works by Raphael and other artists of the late 15th and 16th centuries. Wicar left his collection to the city, and nearly all of the drawings in this exhibition once belonged to him. Thus, although the main interest the works hold for us is in their art historical importance, they also reflect an interesting moment in the history of taste, when one of the major cultural figures in Lille’s history developed an interest in Renaissance art through his own collecting and was able to put together a significant group of works for the benefit of future generations. As is the case with many European museums, the richness of the collecting stretches back through history to a time when the availability of certain types of art was simply much greater than in the more recent past. In Cleveland, by contrast, the museum’s collection—formed relatively recently—has but one drawing by Raphael. The 27



The rendering of falling light in Drapery Study from the Model, for Christ in the "Disputa" from 1508–9 shows the influence of an earlier master, Leonardo da Vinci (brush and wash heightened with white over traces of graphite, Palais des Beaux-Arts, Lille).



drawings by Raphael in this show are thus an extraordinary number given the rarity of his works in this country.

Raphael was born in the central Italian region of Umbria, where he began his career with the local master Perugino. He eventually moved to the more sophisticated artistic center of Florence, and finally to Rome, where in 1508 he was called to work at the Vatican for Pope Julius II. After great successes Raphael came to direct a large workshop, many of whose members became important artists in their own right. The holdings of Lille are especially rich in the earlier part of Raphael's career, up through his first major commissions at the Vatican.

In Raphael's earlier drawing style we can still see the influence of Perugino, whose sweet-faced youths with pursed lips and almond eyes are re-

flected in one of Raphael's portrait drawings (see cover). But early in his career—at an extraordinarily young age, in fact—the artist broke out on his own. A group of four drawings are all for a major altarpiece painting called the *Coronation of the Virgin*, completed when Raphael was just 20 years old.

A later group of works relate to Raphael's most important commission, the mural paintings in the room of the Vatican known as the Stanza della Segnatura. In drawings that exhibit a variety of techniques, from tonal wash studies to incisive life drawings in pen and ink, we can see Raphael thinking out on paper the details of this decorative cycle, one of the most celebrated painting ensembles of the Renaissance.

■ Carter E. Foster, Curator of Drawings

Two Angel Musicians, for the "Coronation of the Virgin" from 1503: This delicate drawing in silverpoint is essentially a study of flowing drapery on the body of one of Raphael's studio assistants, whose contemporary dress is also evident (metalpoint on gray-mauve prepared paper, Palais des Beaux-Arts, Lille).





Preserving Patina



The CMA's efficient method of removing old varnish minimizes the amount of solvent required. A gel is applied to the surface, followed by a thin layer of polyethylene sheeting to prevent the solvent from evaporating until removal. Old varnish migrates into the gel, which retracts upon drying and is washed away with water. The surface is wiped with solvent to remove any residue.

When a brushcoat of varnish was applied to Boy and Panther Cub's cleaned surface, lightly corroded areas darkened slightly; however, the pattern of light and dark remained visually distracting.

All artwork ages, particularly objects that spend time outdoors. Rain, snow, and both footed and winged creatures cause the brunt of wear and tear on outdoor sculpture. Conservation techniques preserve such works and enhance their aesthetic impact.

Sculptors often create a patina by applying chemicals that react with metal to form thin mineral layers on a sculpture's surface, intentionally changing its color; in some cases paints or pigmented lacquers are used. In general, the patinas on the museum's bronzes are well preserved—the result of a commitment to their maintenance begun early last century after it was noted that Auguste Rodin's *The Thinker* had changed color after being placed outdoors. Yearly maintenance remains an integral part of our conservation efforts. From spring through early fall, visitors may see conservators caring for the museum's outdoor sculptures. We wash and wax them biannually and periodically apply a protective varnish below the wax.

Earlier this year, in preparation for the reopening of the Fine Arts Garden, conservation began on three sculptures: Rodin's *Thinker* and Malvina Hoffman's *Boy and Panther Cub* and *Bacchanale*. With the exception of damage to the *Thinker* inflicted by a 1970 bomb explosion, all three sculptures are well preserved. Their patinas, however, had been chemically altered due to the aggressive outdoor environment.



For *Boy and Panther Cub*, the changes in the patina—including differences in texture and gloss as well as color—created an extremely mottled effect that interfered with sculptural relationships. *Bacchanale* exhibited pronounced patterns of tightly grouped streaking, with some large isolated patches of discoloration. The play of lights and darks created by these alterations made the sculpture extremely difficult to "read," despite the fact that the original dark green-brown patina was largely preserved.

First, both Hoffman sculptures were thoroughly cleaned to remove dirt, accretions, and all traces of wax coatings. The varnish layers, applied more than ten years ago, had deteriorated and were removed. Next, new varnish was applied that saturated the more powdery areas of altered patina, bringing some areas closer in hue to unaltered surfaces. Areas that still showed dramatic color differences were toned using stable, reversible paints. The inpainting approach for *Bacchanale* was straightforward: patches and streaks were brought closer in tone and hue to the overall patina so that they no longer detracted from the sculptural forms. For *Boy and Panther Cub* it was not practical to tone all areas where the patina had lightened. Instead, the pattern of light and dark was simplified by selectively toning light areas across specific forms to reduce distractions to the eye. For instance, streaks in the boy's thighs and torso were toned back, as were broad light patches on the back, chest, and buttocks, enabling the viewer to focus on the carefully modeled play of muscle and flesh. After a final varnish, a deep green-brown pigmented wax was rubbed onto the surfaces of both sculptures and buffed to further unify the tone and provide an appropriate sheen.

The surface of the *Thinker* was dull, with prominent vertical streaking down the sides of the arms and torso, and covering most of the legs. Evaluation suggested that the sculpture's appearance would be significantly improved by resaturation of the varnish, followed by the application of a warm brown pigmented wax. Therefore, selective toning was unnecessary to improve its aesthetic appearance.

All three sculptures are now resplendent. Seen from near or from afar, they invite the viewer to take a closer look or perhaps just sit in quiet reflection amidst the museum's newly restored and replanted grounds.

■ Patricia Griffin, Associate Conservator of Objects

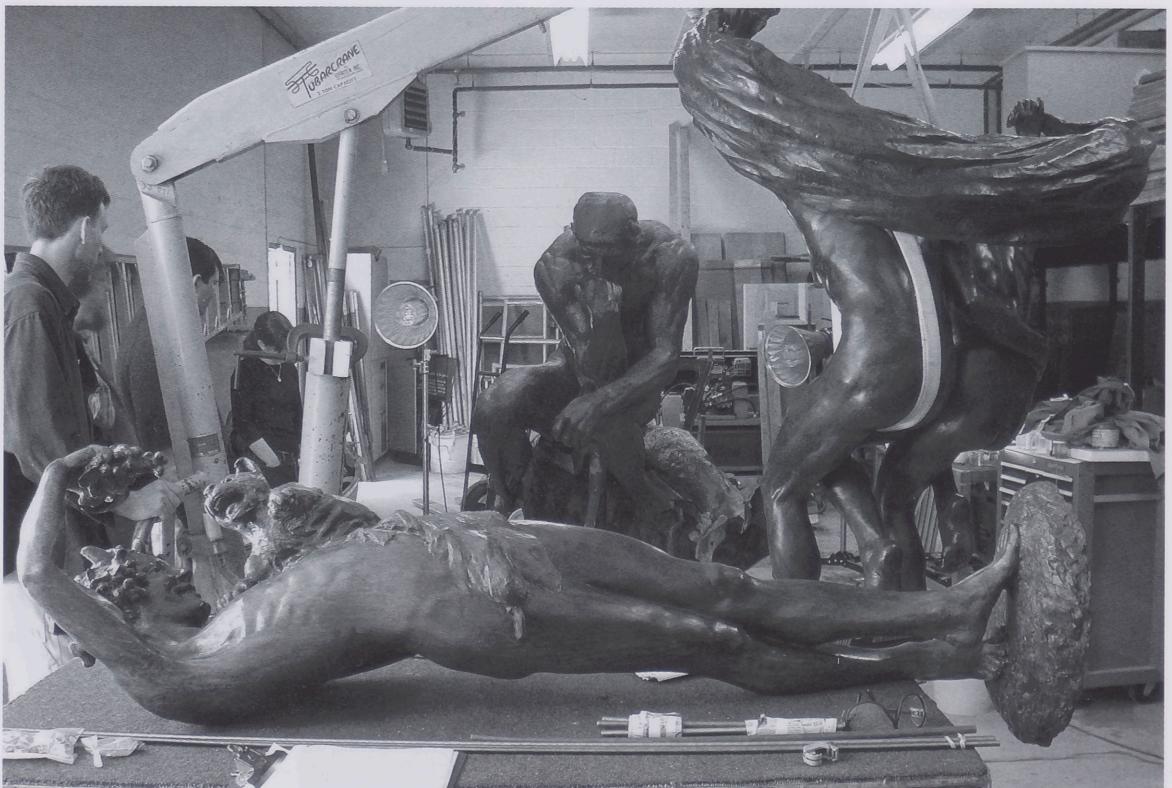
remove old oil grime?

Left: Bacchanale after a brushcoat of varnish was applied to the cleaned surface. The tightly arranged network of streaking is distracting.

Right: Selective toning of the surface and the overall application of a pigmented wax created a unified appearance. The sculpture was hoisted in the air to prepare the underside for mounting.



The three sculptures after treatment—including selective toning using reversible paints and the application of a pigmented wax—but before mounting. Boy and Panther Cub lies in the foreground on a cart. Though the remaining irregularities in the patina provide evidence that the sculpture has been outside, the sculptural form is now the primary focus.



**Elizabeth Catlett:
Prints and Sculpture**September 15, 2002–
January 5, 2003

Speaking for Black Women

Three of Elizabeth Catlett's grandparents were slaves. Proud of her heritage, the sculptor and printmaker identifies with the struggles of the exploited and fights for freedom and equality. Catlett's art compassionately depicts the realities of poverty, the exhaustion of workers, and the concerns of mothers for their children. Influenced by African art and Mexican murals like those of Diego Rivera, her poignant, dignified portrayals of the underclass are rendered in a style of simplified naturalism. An affirmative depiction of the downtrodden, she believes, is a source of validation and strength, and a means of fighting oppression.

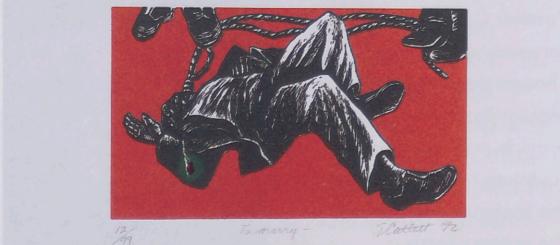
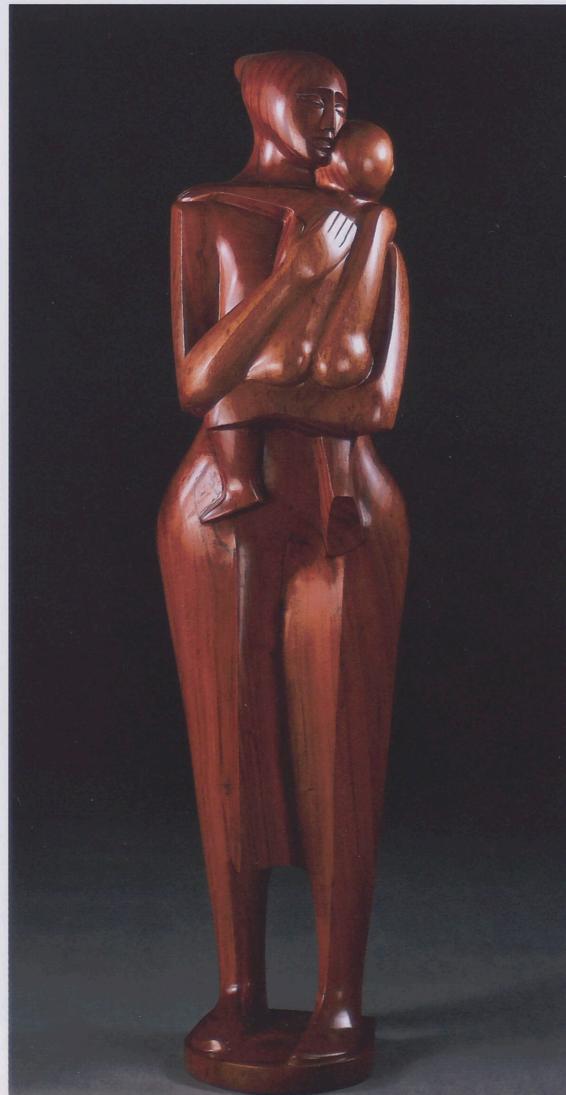
After graduating from Howard University and receiving a master of fine arts degree from the University of Iowa, Catlett won a Julius Rosenwald Fellowship which made possible a trip to Mexico in 1946. There she joined the Taller de Gráfica Popular (People's Graphic Art Workshop), a group of artists working collectively to achieve social and political goals such as fighting fascism and ending

illiteracy. She completed *The Negro Woman* series of 15 linocuts, which depict the historic oppression, resistance, survival, and achievements of African American women. While some of the subjects are famous heroines, such as Sojourner Truth, others are anonymous women shown wearily cleaning houses and working in the fields, or suffering the humiliations of segregation.

In 1947 Catlett married the Mexican artist Francisco Mora and employed art to advocate for the rights of workers in her adopted country. In the 1960s Catlett supported the American civil rights movement, and in the 1970s and 1980s she created powerful images condemning the brutality of governments in Latin America. Over a long, productive career, her conviction that artists have an obligation to expose abuses of power has never faltered. A set of six color lithographs from 1992, *For My People*, illustrates the 1937 epic poem written by her close friend Margaret Walker. The poem mourns the losses, chronicles the endurance, and celebrates the survival of African Americans

Like her other numerous treatments of this theme, Catlett's *Mother and Child* from 1993 reflects a protective love that is simultaneously tender and fierce, an intergenerational continuity, and the determination of strong black women to hold their families together (mahogany, Collection of the Studio Museum in Harlem. © Catlett/Licensed by VAGA, New York, NY).

The exhibition of prints is organized by the Hampton University Museum, Hampton, Virginia.



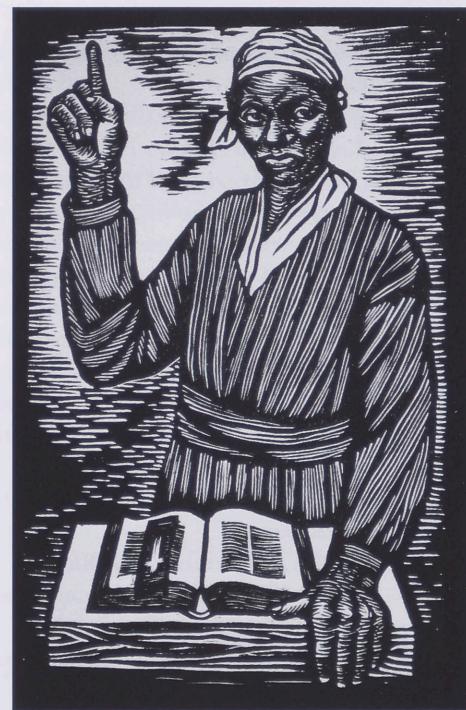
To Marry, a color lithograph from 1992, was inspired by this passage from Margaret Walker's *For My People*: "For the boys and girls who grew in spite of these things to be man and woman, to laugh and dance and sing and play and drink their wine and religion and success, to marry their play-

mates and bear children and then die of consumption and anemia and lynching" (Collection of Hampton University Museum. © Catlett/Licensed by VAGA, New York, NY).

Catlett's 1947 linocut of Sojourner Truth is based on a frequently reproduced 19th-century engraving of the black feminist who, although illiterate, spoke eloquently at an 1851 women's rights gathering in Akron, Ohio (Collection of Hampton University Museum. © Catlett/Licensed by VAGA, New York, NY).

and looks to a future of liberation and justice. While *To Marry* pictures a happy bride and groom kissing, it also includes a devastating image of a lynched black man, a grim reminder of racism. Regarding the precarious position of African American men, the artist has said: "I fear for them in the unsettled world of today."

"In the printmaking I'm thinking about something social or political," says Catlett, "and in the sculpture I'm thinking about form." Most of Catlett's sculpture represents women or mothers and children. She is moved by "black beauty, not the female nudes of the European artists, but the women of African wood carvers and the pre-Hispanic stone carvers." Exploiting the technical possibilities of each medium, she is sensitive to the effects of texture, color, and pattern. "When I carve I am guided by the beauty and configuration of the material," she says. "For example, when I use wood, I might exaggerate the form to bring out a little more of the grain. I like to finish sculpture



"Stone must be worked with to be understood," says Catlett. "Its compactness and solidity must be considered. Great patience and perseverance are included in its demands." In *Nude Torso* from 1999, the artist employed green marble (Courtesy June Kelly Gallery, New York. © Catlett/Licensed by VAGA, New York, NY).



to the maximum beauty attainable from the material from which it is created." *Mother and Child*, a tender image of maternity, has a satiny smoothness, glowing with the warmth of polished wood.

Nude Torso, one of Catlett's most abstract sculptures, betrays the influence of European modernism. Extraneous detail has been eliminated, leaving only the essentials to convey meaning. Voluptuous and sensuous, the figure portrays a self-confident, independent woman who strides forward with determination. Like the women she has crafted, Catlett has overcome overwhelming difficulties to succeed, and communicates a deeply felt humanity.

■ Jane Glaubinger, Curator of Prints



Songs of the Ukraine

The Films of Alexander Dovzhenko

The *Dictionary of Film Makers* describes Alexander Dovzhenko (1894–1956), one of the great names of early Soviet cinema, as “the cinema’s greatest epic poet... who interwove the eternal themes of love, life, fertility, and death in a series of lyrical hymns dedicated to his native Ukraine.” This retrospective features new (and newly subtitled) 35mm prints. Each program \$6, CMA members \$4.

Zvenigorod

Sunday, September 1, 1:30.
(USSR, 1927, b&w, silent, subtitles, 35mm, 65 min.) In Dovzhenko’s first major film—an impressionistic swirl of Ukrainian history, myth, and superstition—a Ukrainian elder tells his grandson about a treasure hidden in the mountains.

Arsenal

Wednesday, September 4, 7:00.
(USSR, 1929, b&w, silent, subtitles, 35mm, 92 min.) A 1918 battle between Bolshevik workers at a Kiev munitions plant and Tsarist soldiers is thrillingly rendered in this spell-binding Soviet classic.

Earth

Wednesday, September 11, 7:00, and Friday the 13th at 7:00.
(USSR, 1930, b&w, silent, subtitles, 35mm, 62 min.) Dovzhenko’s last silent film—about Ukrainian peasants who battle landowners—is one of the all-time great movies, exploring man’s links to the land.

Series organized by the Film Society of Lincoln Center and Seagull Films in collaboration with the Ukrainian Ministry of Arts and Culture and the National Center of Alexander Dovzhenko. It is presented with the support of the Consulate General of Ukraine in New York and Air Ukraine, and made possible by a generous grant from George Gund III and Lara Lee.

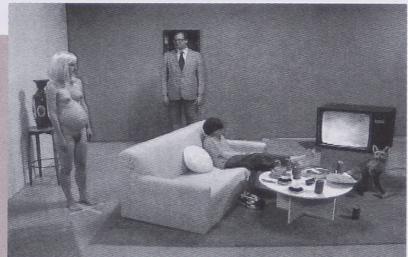


FURTHER INTO THE LIGHT

Two programs of films by four of the artists represented in the groundbreaking *Into the Light* exhibition, presented during the show’s final weekend. Each program \$6, CMA members \$4.

*Corpus Callosum

Friday, September 6, 7:00.
(Canada, 2002, color, 16mm, 93 min.) directed by Michael Snow. Everything is malleable—from bodies to time to space—in this witty, playful, colorful new digital film by avant-garde doyen Michael Snow. One of the hits of this year’s Rotterdam Film Festival, “*Corpus Callosum can be appreciated as both a naturalistic animation and an abstract Frank Tashlin comedy” (J. Hoberman, *Village Voice*). Cleveland premiere.



*Corpus Callosum

Films by Yoko Ono, Paul Sharits, and Andy Warhol

Sunday, September 8, 1:30
(USA, 1965–76, b&w/color, 16mm, total 103 min.) Five experimental films by *Into the Light* artists. Program includes Yoko Ono’s *Freedom and Fly* (both 1970); Paul Sharits’s *Inferential Current* (1971) and *Tails* (1976); and Andy Warhol’s *Camp* (1965), featuring Jack Smith, Jane Holzer, Gerard Malanga, Mario Montez, and others.

Ivan

Sunday, September 15, 1:30.
(USSR, 1932, b&w, subtitles, 35mm, 90 min.) Dovzhenko’s first sound film is a dazzling experiment in sound and image, about a peasant who goes to work on the monumental Dnieper dam project.

Aerograd (Frontier)

Wednesday, September 18, 7:00.
(USSR, 1935, b&w, subtitles, 35mm, 93 min.) A modern city and airport sprout on the Siberian taiga in this rousing Bolshevik “western.” Cinematography by Eduard Tisse, Eisenstein’s great cameraman.

Shchors

Sunday, September 22, 1:30.
(USSR, 1939, b&w, subtitles, 35mm, 140 min.) Heroic portrait of the Ukrainian partisan leader Nikolai Shchors was made under pressure from Stalin. Stirring nevertheless.

Michurin

Wednesday, September 25, 7:00.
(USSR, 1948, color, subtitles, 35mm, 103 min.) Dovzhenko’s first (and only) color film is a lyrical celebration of the life of a famous botanist.

Double Feature

Sunday, September 29, 1:30.
Victory on the Ukrainian Right Bank
(USSR, 1945, b&w, subtitles, 35mm, 73 min.)

Farewell, America

(USSR, 1949/50, b&w, subtitles, 35mm, 73 min.) Two rarities. The first, co-directed by Dovzhenko’s wife, Yulia Solntseva, is a documentary about the German retreat from the USSR at the end of WWII. The second is a Cold War tale about an idealistic American journalist who flees the postwar anti-communist U.S. to become a Soviet citizen.



LECTURES AND TALKS

Lectures and a Symposium

Into the Light Exhibition Dialogue

Wednesday, September 4, 7:00.
Kate Hoffmeyer

Elizabeth Catlett Talks About Her Art

Sunday, September 22, 4:00.

Art and Faith: Hinduism, Judaism, Buddhism, Christianity, and Islam

10 Saturdays, September 21–November 23, 10:30–12:00.
This Saturday-morning lecture series, led by museum staff and guest lecturers, explores the differences and similarities in the aesthetic traditions of the world's great religions. \$125, members \$100; call the Ticket Center. Topics and presenters include: *Hinduism*, Alison Benders, Case Western Reserve



Krishna
Govardhana, in
gallery 117 (Cambodia, first half
6th century, John
L. Severance Fund
1973.106).

Caravaggio's The Crucifixion of St. Andrew is in gallery 219 (1609–10, oil on canvas, Leonard C. Hanna Jr. Fund 1976.2).

Gallery Talks

1:30 daily, Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

Raphael and His Age

Sunday, September 1, Wednesday the 4th, and Wednesday the 11th, 1:30. Saundy Stemen

Is It Art Deco or Art Nouveau?

Sunday, September 8, 1:30. Anita Peebles

The Art of Writing

Sunday, September 15, 1:30. Mary Woodward

Time in Art

Wednesday, September 18, 1:30. Frank Ispahrding

Raphael and Pollaiuolo

Sunday, September 22 and Wednesday the 25th, 1:30. Pat Ashton

Japanese Art

Sunday, September 29, 1:30. Jean Graves

University and John Carroll University; *Hindu Art and Architecture*, Joellen DeOreo; *Judaism and Jewish Art and Architecture*, Peter Haas, Case Western Reserve University; *Christianity*, Fr. George Smiga, STD, St. Mary Seminary and Graduate School of Theology; *Christian Art and Architecture*, Mary Woodward; *Buddhism*, James Dobbins, Oberlin College; *Buddhist Art and Architecture*, Joellen DeOreo; *Islam*, Imam Ramez Islambouli, Lakeland Community College and Cuyahoga Community College; and *Islamic Art and Architecture*, Alicia Hudson Garr. Detailed schedule available on registration.

October Evening Lecture Series

Full details will appear next month. Call the Ticket Center to register. *Archaeology Discoveries in Ancient*

China, three Wednesdays, October 23–November 6, 6:30, \$60, CMA members \$40; *Magna Graecia: Art, Life, and Culture*, three Fridays, November 1–15, 6:30, \$60, CMA members \$40; *Focus on Scraffito*, six Wednesdays, October 16–November 20, 6:00–8:30, \$120, CMA members \$100.

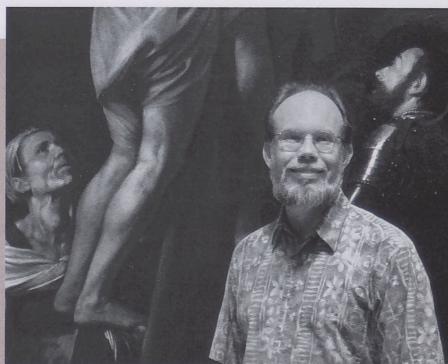
Pollaiuolo Symposium

Antonio del Pollaiuolo: Master Renaissance Artist in Context, Saturday, October 5, 9:00–4:30. Free. For tickets call the Ticket Center, 216-421-7350 or 1-888-CMA-0033.

PERSONAL FAVORITE

"Let's go back to when I was a student," says Charles Szabla, production manager in the publications department. "I went to school across the street at the Cleveland Institute of Art and while I was there I was always inspired, influenced, and fascinated by the baroque period, by the harsh light, the drama. The theatrical lighting, the rich type of painting, and the use of color were things I aspired to in my own work."

"This Caravaggio [The Crucifixion of St. Andrew] is probably my favorite baroque painting. The old woman in the corner was a model he used over and over. I wish I could remember all the things they taught us, but I recall—and you can still see in the underpainting—that he changed the position of her hands, which had been praying earlier. I'm always attracted to paintings of a religious nature, probably because



I was brought up in a highly repressed Catholic household.

"Technically, the way that he handled the light on the different surfaces is amazing. The flesh is soft and juicy, while the textiles are handled very crisply. Then the armor is a third kind of situation, a hard metallic surface. Even the wispy nature of that Holy Ghost or whatever it is in the upper right contributes to the intensity. You're not sure what it is, but it's powerful. It's like that green stuff in *The Ten Commandments*."

The 1:30 gallery talk on the first Sunday of each month is sign-language interpreted.



MUSIC AND PERFORMANCE

Special Concerts

Musart Society Annual Meeting and Recital featuring Jason Vieaux

Sunday, September 22, 2:30 (meeting); 3:00 (recital). Recently a top prizewinner at the Naumburg International Guitar Competition, Vieaux offers an informal and intimate recital for members of the Musart Society. For almost 50 years the Musart Society has supported the musical activities of the department of musical arts. For membership information, call Michael McKay at 216-707-2284.

Lute Music in the Age of Raphael

Friday, September 27, 6:30. Kenneth Bé, associate conservator of paintings. Original lute works from Italy, published or written during the lifetime of Raphael.



Jason Vieaux

Musart Mondial Concert

General admission (unless otherwise indicated) \$15; CMA members, seniors, and students \$8. Musart members receive complimentary vouchers for free tickets.

The Brahms Trio

Wednesday, September 25, 7:30. The Oberlin-based trio (Alla Aranovskaya, violin; Leonid Shukaev, violoncello; Justin Blasdale, piano) mixes and matches members from the St. Petersburg String Quartet for an all-Brahms program: Sonata for Cello and Piano in F major, Op. 99, Sonata for Violin and Piano in G major, Op. 78, and Piano Trio in B major, Op. 8.

Musart Matinée Recital

Jaroslav Tůma, harpsichord

Sunday, September 29, 2:30, interior garden court. The Czech professor of organ and improvisation from the Academy of Musical Arts, Prague, offers selections from the first book of J. S. Bach's *Well-Tempered Clavier*.

Nia Coffee House

Friday, September 13, 5:00–7:00, CSU University Center, third-floor gallery.

Music, poetry, and open microphone in a celebration of Hispanic Awareness Week, complementing the photography exhibition *Faces*.

VIVA! FESTIVAL OF PERFORMING ARTS

A VIVA! subscription saves you up to 33%. That's like paying as little as \$17 per concert! Single tickets available to members after September 7, to the general public September 14. For a complete brochure or to order tickets, call 1-888-CMA-0033 or 216-421-7350.

"Applause to VIVA! International artists of exceptional quality." —The Plain Dealer

Radio Tarifa

Friday, September 27, 7:30. The blazingly talented group Radio Tarifa takes its name from the imaginary radio station of Tarifa, the southernmost point of Spain. Playing modern and medieval instruments, the musicians (who record for BMG/Nonesuch) meld flamenco and Moorish rhythms, reinventing the sounds of ancient Iberia. "A polyphonic burst of joy and redemption" —The New York Times. \$27 and \$23, CMA members \$23 and \$20.

Cristina Branco

Friday, October 18, 7:30. "Portugal's eminent fado chanteuse." —Time Magazine

Flamenco Festival: Farruquito y su Familia

Friday, January 24, 7:30. "Nothing less than sensational." —The New York Times

Dance Cuba

Sunday, February 9, 7:30. "Singular and spectacular! The greatest homage imaginable to the Latin American poet." —ABC



Radio Tarifa

Habib Koité and Ensemble Bamada

Friday, February 21, 7:30. "A brilliant triple threat, a singer, composer, and guitarist." —Pulse!

Music, Dance, and Martial Arts of Manipur, India: The Anjika Manipuri Dance Troupe

Friday, March 14, 7:30.

Boys of the Lough

Friday, March 21, 7:30. "One of the finest bands in Celtic traditional music." —The New York Times

Chava Alberstein

Friday, April 4, 7:30.

Three special additional concerts

(Add any or all to your subscription and save 15% off the single ticket price.)

Masters of Persian Music: Shajarian, Alizadeh, Kalhor

Friday, October 4, 7:30. "Electrifying spontaneity." —The Plain Dealer

Songs of "Madmen": The Bauls of India

Friday, November 1, 7:30.

Masters of Indian Dance: Guru Kelucharan Mohapatra

Friday, February 28, 7:30.



Adult Studio Classes

Registration starts August 28. Call the Ticket Center to register.

All-day Drawing Workshop

Saturday, September 21, 10:30–4:00.

Sun-Hee Choi, instructor. Intensive class for beginners to advanced, sketching from figurative sculptures in the galleries. Limit 15. \$60, CMA members \$30; fee includes materials.

Drawing

Eight Wednesdays, September 18–November 20, 1:00–3:30.

Jesse Rhinehart, instructor. Visit the collection; work from a live model and still-lifes. Media include pencil, charcoal, conté, and ink. Limit 15. \$125, CMA members \$90; fee includes materials.

Beginning Watercolor

Eight Thursdays, September 19–November 21, 9:30–12:00.

Jesse Rhinehart, instructor. This class provides an introduction to the medium of watercolor. Limit 15. \$150, CMA members \$110; fee includes paper and stretchers. Participants provide their own paint, palette, and brushes.

Drawing Sculpture

Ten Fridays, October 4–November 20, 10:00–12:30. Susan Gray Bé, instructor. Limit 12. \$120, CMA members \$60; fee does not include supplies.

Painting in Oil: Still Life, Portraiture, and Landscape

Ten Fridays, October 11–December 13, 6:00–8:30. Susan Gray Bé, instructor. Limit 12. \$140, CMA members \$70; \$60 supplies fee.

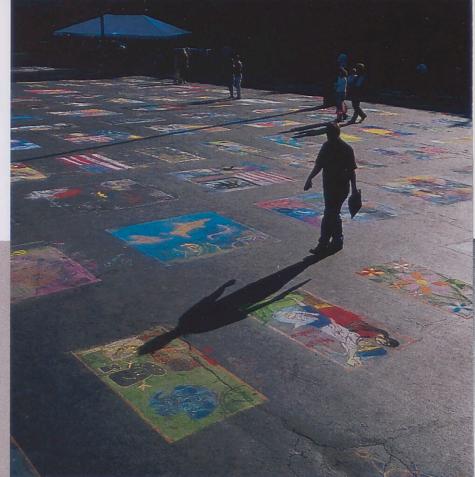
Register through
the Ticket Center,
216-421-7350 or
1-888-CMA-0033.

CHALK FESTIVAL

The 13th annual Chalk Festival is Saturday and Sunday, September 14 and 15, 11:00–4:00. Enjoy chalk artists and entertainment at no charge. Flyers are available in the lobby.

Chalk Your Own Pictures

Large square and 24-color box of chalk, \$10 each; small square and 12-color box of chalk, \$5 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Groups are encouraged to pre-register by calling 216-707-2483 by Wednesday, September 11. Non-paid advance registrations will be held until 1:00 pm Sunday.



Chalk Workshops

Sunday, September 8, 2:00–4:30. or Wednesday, September 11, 6:00–8:30. **Chalk Making and Street Painting.** Make chalk using an old world recipe with new world materials. Learn techniques for masking, stenciling, and enlarging. \$17/individual, \$40/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483.

The I Madonnari Chalk Tradition

In 16th-century Italy, artists began using chalk to create pictures of the Madonna on the plazas outside cathedrals. These artists were called *I Madonnari* (painters of the Madonna). Today *I Madonnari* festivals are held annually in Europe, Africa, and the United States. Our festival brings this Renaissance tradition to Cleveland.

Workshops

Family Express

Free hands-on, drop-in workshops for the entire family.

Sundays, September 1 and 8, 2:00–4:30. **Shutter Bugs.** Bring the whole family and develop a new appreciation for photography!

Sunday, September 29, 2:00–4:30.

Sculpt It. Create beautiful sculptures in this creative workshop.

Textile Workshop

Friday and Saturday, September 20 and 21, 10:00–4:30. Hands-on, conducted by Jason Pollen, chair, fiber department, Kansas City Art Institute. Pollen has designed prints for Yves St. Laurent, Chanel, Dior, and Wamsutta, among many others. Co-sponsored by the Textile Art Alliance. \$200, TAA members \$160; materials \$50, payable to the workshop.

Sunday Fun Day

Sunday, September 22.

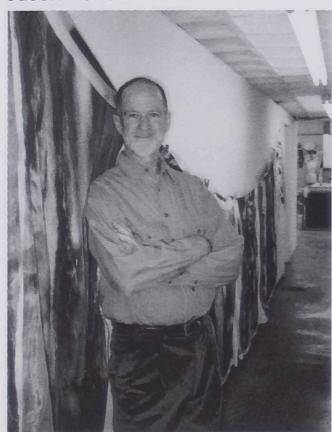
2:00–3:00 *Storytelling.*

3:00–4:30 *Space Exploration.* Play with real and imaginary space while creating your own sculpture.

Chalk Workshops

Please see Chalk Festival information above.

Jason Pollen



Painting and Drawing Society

September Membership Event

On Wednesday, September 25, the Painting and Drawing Society will host a talk by Carter Foster, curator of drawings, on the exhibition *Raphael and His Age: Drawings from the Palais des Beaux-Arts, Lille*. A reception follows. Contact June De Phillips at 216-707-2417 if you would like to attend. This special lecture is open to non-members as well, who will have the opportunity to meet museum curators and other society members to learn more about the organization.

The Painting and Drawing Society, founded in 1998, is an affiliate group consisting of CMA members who are enthusiasts and/or collectors of paintings and drawings. There is a one-time initiation fee of \$200. Annual dues range from \$30 for students (no initiation fee) to \$300 for patrons.

How to “Lock In” Your Giving

For several years, Mr. and Mrs. Weber have made annual gifts of \$1,500 to the museum. We appreciate these gifts and take seriously our stewardship responsibility to use these and all of our funds wisely. We depend on people like the Webers who give regularly and generously. Without them, we could not exist.

The Webers also realize the importance of their gifts and have done something to “lock in” their giving. In their wills, they have arranged for a portion of their estate to come to the museum for our general operating fund, which supports annual expenses. When this bequest is added, the endowment will be able to provide, in perpetuity, an extra annual amount of at least \$1,500 for the annual fund. In other words, the Webers’ current annual gift of \$1,500 will continue for generations!

Anyone who leaves a bequest can earmark all or a portion of this gift for our annual fund. Another option is to create your own endowment, perhaps bearing your name or the name of someone you want to honor. Endowments can be established during life with current gifts and then added to by bequest. Also, endowments can focus on a number of areas, not just the annual fund.

The rule of thumb to “lock in” your annual gift is to give an amount equal to 20 times the annual gift amount. In the Webers’ case, they needed to make a bequest of \$30,000 to generate at least \$1,500 each year. For an annual gift of \$500, the bequest would need to be \$10,000.

To learn how you can use an endowment fund to “lock in” your giving, please contact Karen Jackson at 216-707-2585, Doreen Abdulovski at 216-707-2584, or Rebecca McGrogan at 216-707-2586. We can talk with you confidentially about your gift and estate plans.

Mark Your Fall Calendars

There are lots of members activities during October and November. Mark your calendars now.

The **Members Previews** of *Magna Graecia: Greek Art from South Italy and Sicily*, which features many works never before seen in the U.S., are Friday, October 25, 5:00–9:00 and Saturday the 26th, 10:00 to 5:00 (the public opening is October 27). Pick up your free tickets at the Ticket Center.

Let the Parties Begin: The Director’s Circle preview party is Thursday, October 24 at 6:00. Members at the Fellow, Patron, and Contributing level party on Saturday, October 26, 6:00–8:30, and all other members will enjoy their celebration from 6:00 to 8:30 on Sunday, October 27. All three parties are by invitation only (mailed in mid September). Reservations are, as always, required.

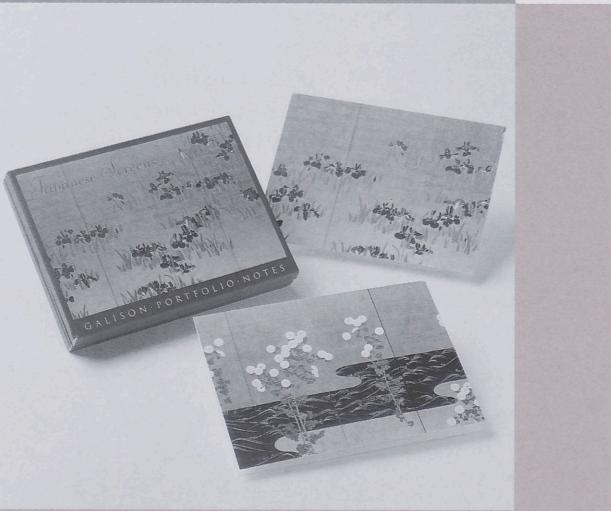
The most popular event of every members party is the **Curator’s Lecture**, so we’ll lead off each of these events promptly at 6:00 with a talk by Michael Bennett in Gartner Auditorium, followed by cocktails and hors d’oeuvres and, of course, the opportunity to tour the exhibition.

If you are a new member, please join us for a **New Member Orientation**, Wednesday, November 6, 6:30–8:30. Learn about art, meet staff members, ask questions, go shopping, meet friends, and have fun. Space is limited. Reservations are a must: call 216-707-2268 or 1-888-269-7824, ext. 2268.

Shopping anyone? Don’t miss **Members Shopping Days**, November 8–10, when you’ll enjoy a 25% discount on all purchases at all museum stores (show your current membership card to claim your discount). Your 15% discount increases by 10% on these three days. Free gift wrapping!

We look forward to seeing you at these special member events!

MUSEUM STORES SEPTEMBER SPECIAL



Japanese Screens Notecard Folio

A short note means so much more when it is written on beautiful stationery. This notecard folio contains two different images of painted floral Japanese screens from the museum’s collection. Members receive 30% off this item for the month of September.

Regular price \$8.50, member price \$5.95.

To see more CMA products, please visit our online store at www.clevelandart.org.

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.



Brahms: His namesake trio performs Wednesday the 25th.

T Tickets required
216-421-7350

✓ Sign-language interpreter

\$ Admission charge

R Reservation required

1 Sunday

Gallery Talk 1:30

Raphael and His

Age: Drawings from the Palais des Beaux-Arts, Lille ✓

Film 1:30

Zvenigora \$

Family Express

2:00–4:30

Highlights Tour

3:00

3 Tuesday

Highlights Tour

1:30

6 Friday

Highlights Tour

1:30

Film 7:00 *Corpus Callosum \$

7 Saturday

Highlights Tours

1:30 and 3:00

8 Sunday

Gallery Talk 1:30

Is It Art Deco or Art Nouveau?

Films 1:30 Films by

Yoko Ono, Paul Sharits, and Andy Warhol \$

Family Express

2:00–4:30

Chalk Workshop

2:00–4:30 Chalk Making and Street Painting \$ R

Highlights Tour

3:00

10 Tuesday

Highlights Tour

1:30

11 Wednesday

Gallery Talk 1:30

Raphael and Pollaiuolo

Highlights Tour

6:00

Chalk Workshop

6:00–8:30 Chalk Making and Street Painting (repeat) \$ R

Film 7:00 Earth \$

4 Wednesday

Gallery Talk 1:30

Raphael and His

Age: Drawings from the Palais des Beaux-Arts, Lille

Highlights Tour

6:00

Film 7:00

Arsenal \$

5 Thursday

Highlights Tour

1:30

Nia Coffee House at CSU 5:00–7:00

Film 7:00 Earth \$

13 Friday

Highlights Tour

1:30

Adult Studio

Begins 9:30–

12:00 Beginning Watercolor \$ R

Highlights Tour

1:30

Meeting and Recital 2:30

Musart Society event featuring Jason Vieux

Highlights Tour

3:00

Guest Lecture

3:30 Elizabeth Catlett Talks About Her Art

14 Saturday

Chalk Festival

11:00–4:00 \$ (free for spectators)

Highlights Tours

1:30 and 3:00



Factory workers battle Tsarist soldiers in Dovzhenko's Arsenal.

15 Sunday

Chalk Festival

11:00–4:00 \$ (free for spectators)

Gallery Talk 1:30

The Art of Writing

Film 1:30 Ivan \$

Highlights Tour

3:00

17 Tuesday

Highlights Tour

1:30

18 Wednesday

Adult Studio

Begins 1:00–3:30

Drawing \$ R

Gallery Talk 1:30

Time in Art

Highlights Tour

6:00

Film 7:00 Aerograd (Frontier) \$

19 Thursday

Adult Studio

Begins 9:30–

12:00 Beginning

Watercolor \$ R

Highlights Tour

1:30

20 Friday

Textile Workshop

10:00–4:30

Highlights Tour

1:30

21 Saturday

The Cleveland Museum of Art

A world of great art for everyone

Admission to the museum is free

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Administrative Telephones
216-421-7340
1-888-269-7829
TDD: 216-421-0018

Web Site
www.clevelandart.org

Ticket Center
216-421-7350 or
1-888-CMA-0033
(closes at 8:00 on
Wednesday and
Friday)

Membership
216-707-2268
membership@cma-oh.org

Museum Stores
Museum
216-707-2333
Beachwood
216-831-4840
Hopkins Airport
216-267-7155

Parking
\$1 per half-hour to
\$8 maximum. Both
lots \$3 after 5:00
(\$5 for special
events). Free for
seniors and disabled
permit holders on
Thursdays.

Sight & Sound
Audio guide of the
collection. Free.

General Hours
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays
(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

Still Lifes Café
Closes one hour
before museum.
Oasis Restaurant:
Sunday brunch
11:00-2:30; reser-
vations recom-
mended; call 216-
229-6216

Ingalls Library Hours
Tuesday-Saturday
10:00-5:00,
Wednesday until
9:00. Slide library
by appointment
(216-707-2545)

Print Study Room Hours
By appointment only
(216-707-2242)
Tuesday-Friday
10:00-11:30 and
1:30-4:45

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Staff
Donna Brock,
Laurence Channing,
Gregory M. Donley,
Kathleen Mills
Photography:
Howard T. Agriesti,
Gary Kirchenbauer,
Gregory M. Donley
Digital scanning:
Janet Burke,
David Brichford
Production:
Charles Szabla



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